

# THE BRITISH EDDA



L. A. WADDELL



The great Epic Poem of the Ancient Britons on the Exploits of King Thor, Arthur or Adam and his Knights in Establishing Civilization, Reforming Eden and Capturing The Holy Grail about 3380-3350 B.C.

The thrilling adventures and exploits of the heroes, both protagonist and antagonist, are no less full of dramatic pathos and passion, comedy and tragedy, courage and devotion, humour, grim and otherwise, sportsmanship and chivalry, melodrama and villainy, than in modern romantic fiction. And it has its heroines and its "love interests." It is a mighty "unshot film" of the greatest of all epochs in the heroic history of the old world, with its actors vividly portrayed as if in flesh and blood, and their melodramatic exploits moving as a pageant before our eyes.



# THE BRITISH EDDA

RECONSTRUCTED & LITERALLY TRANSLATED

*" Herein may be seen noble Chyalrye, Curtosye,  
Humanyte, Kindlynesse, Love, Frendshyp,  
Cowardyce, Murdre, Hate, Vertue and Synne.  
Do after the Good and leve the Evyl, and it  
Shal brynge you to good Fame and Renommée."*

CAXTON's Introd. to *Morte D'Arthur*, 1485.

## WORKS BY THE SAME AUTHOR

**THE MAKERS OF CIVILIZATION IN RACE AND HISTORY.** Showing the Rise of the Aryans or Sumerians, their Origination and Propagation of Civilization, their extension of it to Egypt, India and Crete, Personalities and Achievements of their Kings, Historical Originals of Mythic Gods and Heroes, with dates from the Rise of Civilization about 3380 B.C. 35 plates and 168 text illustrations, and 5 maps. Luzac & Co., 1929.

"Startling book on our Sumerian ancestors—where the British came from."—*Daily Mail*.

"History rewritten."—*Daily News*. "The most valuable recent work in ethnology—a new research method of great service to scientific history."—*New York Times*.

"One of the romances of research."—*Birmingham Post*. "Fascinating and challenging thesis."—*Leeds Mercury*.

**PHœNICIAN ORIGIN OF THE BRITONS, SCOTS, AND ANGLO-SAXONS.**

Over 100 illustrations and maps. Williams & Norgate, 1924. 2nd ed., 1925.

"Most interesting book. It certainly appears to scratch out the 'pre' from the so-called 'prehistoric' period in which the origin of our island ancestors was deemed lost."—*Daily Mail*.

"Dr Waddell's book exercises a convincing effect—his conclusions and discoveries are remarkable, and they are advanced in a manner essentially that of the scientific historian. Deduction follows deduction until the complete edifice stands revealed with every stone in place."—*Literary Guide*.

**INDO-SUMERIAN SEALS DECIPHERED: Discovering Sumerians of Indus Valley as Phœnicians, Barats, Goths, and famous Vedic Aryans 3100-2300 B.C.** With illustrations and maps. Luzac & Co., 1925.

"Of extraordinary interest from its historical, literary, linguistic, and religious suggestions, and even the non-expert reader may be captivated by its glimpses of 'the dark backward abyss of time.'"—*Glasgow Herald*.

**A SUMER-ARYAN DICTIONARY: Etymological Lexicon of the English & other Aryan Languages, ancient and modern, and Sumerian Origin of Egyptian and its Hieroglyphs.** With plates. Luzac & Co., 1927.

**ARYAN ORIGIN OF THE ALPHABET: Disclosing the Sumero-Phœnician Parentage of our Letters, ancient and modern.** With plates and other illustrations. Luzac & Co., 1927.

**DISCOVERY OF THE LOST PALIBOTHTHA OF THE GREEKS.** With plates and maps. Bengal Govt. Press, Calcutta, 1892.

**THE EXCAVATIONS AT PALIBOTHTHA.** With plates, plans, and maps. Govt. Press, Calcutta, 1903.

"Interesting story of the discovery of one of the most important sites in Indian History."—*Times of India*.

**LHASA AND ITS MYSTERIES.** With 200 original illustrations and maps. J. Murray, 1905. 3rd edition, 1906.

"Rich in information and instinct with literary charm. Every page bears witness to first-hand knowledge of the country . . . the author is master of his subject. It is a mine of quaint folk-lore, of philology and natural history, and the descriptions of scenery are delightful . . ."—*Times Literary Supplement*. "The foremost living authority on his subject."—*Daily Chronicle*. "Of all the books on Tibet this is the most complete and the most authoritative. His perpetual curiosity, his diligent research, his exceptional knowledge and his vigorous style of writing give to this work both authority and brightness."—*Contemporary Review*.

**THE BUDDHISM OF TIBET.** With 150 illustrations. W. H. Allen & Co., 1895.

"This is a book which considerably extends the domain of human knowledge. Every page contains new materials; many of his chapters are entirely new, and the whole forms an enduring memorial of laborious original research. He is the first European who, equipped with the resources of modern scholarship, has penetrated the esoteric Buddhism of Tibet."—*The Times*.

**AMONG THE HIMALAYAS.** With original illustrations and maps. Constable, 1899. 1st ed., 1899. 2nd ed., 1900.

"One of the most fascinating books we have ever seen."—*Daily Chronicle*. "One of the most valuable books that has been written on the Himalayas."—*Saturday Review*.



EVE OR IFO, GUNN-IFO OR GUEN-EVER, AS SERPENT-PRIESTESS OF EDEN BEFORE MARRIAGE WITH KING HER-THOR, ARTHUR OR ADAM.

Ivory statuette, c. (?) 2700 B.C., 6½ inches high, in Art Museum, Boston. (From *Bulletin, Boston Mus.*, Dec. 1914). Provenance unknown. Been supposed to be Cretan, but flounced dress is typically Sumerian and Hittite, and figurine suggests figures on old Gothic cathedrals.

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THE GREAT EPIC POEM OF THE ANCIENT BRITONS  
ON THE EXPLOITS OF KING THOR, ARTHUR OR ADAM  
AND HIS KNIGHTS IN ESTABLISHING CIVILIZATION  
REFORMING EDEN & CAPTURING THE HOLY GRAIL  
ABOUT 3380-3350 B.C.

RECONSTRUCTED FOR FIRST TIME FROM THE MEDIEVAL MSS.  
BY BABYLONIAN, HITTITE, EGYPTIAN, TROJAN & GOTHIC KEYS  
AND DONE LITERALLY INTO ENGLISH

BY

L. A. WADDELL

LL.D., C.B., C.I.E.



*WITH 30 PLATES & 162 TEXT ILLUSTRATIONS OF SCENES  
FROM SUMERIAN, BRITISH & OTHER ANCIENT MONUMENTS,  
MAPS, FOREWORD, INTRODUCTION, NOTES & GLOSSARY*

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## FOREWORD

THE collection of very ancient epic poems known as "The Edda," and hitherto called "Icelandic"—from the circumstance that its parchment manuscripts were found preserved over eight centuries ago in the far-off fastnesses of Iceland—has been little known and unappreciated by the educated British public. This neglect has arisen not only from the supposed foreign character of its poems and heroes, but in a more especial degree from the unattractiveness of its theme and literary form as presented in the hitherto current confused and misleading English "translations." The translators have totally failed to recognize that the Edda is *not* at all a medley of disjointed Scandinavian mythological tales of gods as has been imagined; but that it forms one great coherent epic of historical human heroes and their exploits, based upon genuine hoary tradition; that it is an ancient British epic poem written with lucid realism in the ancient British language; and that it is one of the great literary epics of the world, and deals circumstantially with the greatest of all heroic epochs in the ancient world, namely, the struggle for the establishment of Civilization, with its blessings to humanity, over five thousand years ago.

My researches into the languages and historic affinities of the ancient Sumerians—the oldest known civilized people in the world—and the primitive Gothic peoples



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of ancient Europe have shown that there were obstacles in the way of a successful rendering of the Edda into modern English over and above those which all translations of poetry have to encounter ; and that a chief cause of the failure of former translators to reproduce the theme, style and spirit of the original was their ignorance of historic facts, with which my specialized studies have made me acquainted.

The English translators, following the Continental ones, did their work under the impression that the Edda is a mythological Scandinavian romance, and that the Edda language is typically Icelandic or Scandinavian, which it is not, and not typically English, which it is. As a result of this latter error they overlooked the similarity and substantial identity of the majority of the Edda words with both modern and archaic British words, and often employed Latinized and other foreign words rather than the more expressive vernacular equivalents of the texts in their renderings, and so deprived themselves almost wholly of the advantage they would have derived in rhythm and from the associations which, through immemorial usage, become attached to native words, and which are of unique and indispensable value in the production of æsthetic effects.

My own renderings are largely determined by my awareness of the close affinity and of the many verbal identities of the English with the Edda language, and by a carefulness to lose no opportunity of availing myself of the poetic associations and emotional values that cling around the ancient British sound-forms.

But while much of the unpopularity of the former translations is attributable to defective literary form, a

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far greater part of it has, in my opinion, been due to ignorance of the theme of the Edda, and to the absence of any authentic tradition of their underlying and inspiring historic basis, defects which have caused a misconception of the episodes and a confusion in the order and arrangement of the lays inconsistent with poetic success, and calculated to repel even readers who are sensible of the high quality of separate passages in the collection. The truth is that the subjects dealt with are not really mythological at all, or at least to anything like the extent that has been supposed ; but, in the main, historic ; and that the key to a right arrangement, and to an appreciation of the artistic unity of the poems lies in regarding them as a record of early experiences, not of Icelandic or Scandinavian, but of specifically Gothic and British ancestral peoples.

The Edda is historic, not only in the sense in which epic poetry in general is historic, in respect that is to say that it expresses the ideas and aspirations of a nation at some great stage or crisis of its development ; but also in the sense and by reason of the circumstance that all its main incidents are both in spirit and in actual fact things which befell the ancestors of the people among whom the poet lived, and for whom he composed his epic.

The historicity of the Eddic personages and events is attested both by pre-Roman British monuments and coins and by the ancient Sumerian, Babylonian, Hittite, Phœnician, Egyptian, Indian and Greek inscribed sculptures and literary remains. No more striking demonstration of it could be given than in the fact that over a hundred pictorial illustrations of the Edda text in this work are taken by me from ancient Sumerian,

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Babylonian and Hittite sacred seals, dating from about 3400 B.C. to 1500 B.C., and agreeing in their minutest details with the Edda as handed down to us by our own British ancestors. Thus the British Edda supplies the coping-stone to the great organic and fully documented body of proofs which I have built up in former works, demonstrating the identity of the Sumerians with the Early Aryans or Goths, the ancestors of the Early Britons and Anglo-Saxons.

Around these two circumstances then, the essentially British character of the Edda language, and the historicity of the main incidents of the Edda narrative, the theme and *motif* of the present work, move and have their being. Like friendships, monuments of the remote past are rare and worth keeping in repair. Here is one, ruined and hitherto undecipherable through age and mishandling, which I have tried to restore to a semblance of its original form and setting.

The Edda, as now reconstructed in sequence from its hitherto disjointed lays, is disclosed to be all unsuspectedly the great national epic of the ancient Britons of the pre-Christian period, which was sung adown the ages by our ancestors in these islands. It is also seen to be the hitherto unknown source of the floating British tradition on which were based the fascinating legends of King Arthur and his knights and ladies and their Holy Grail, of "St George of Cappadocia and Merrie England," with his Red Cross, of many of our Nursery Tales, and much of the imagery of Milton, and of the *Faerie Queene*. It also preserves early and authentic historical versions of the Adam-Eve-Eden legend, and of the historical human originals of the leading gods, demigods and goddesses of classical antiquity, who were

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deified or canonized in gratitude for their great benefactions to mankind. And nowhere else, except in the Edda, do we find a complete ancient literary tradition of the Early History of the World and of pre-Adamite man which will bear examination in the light of the ascertained facts of Science.

The thrilling adventures and exploits of its heroes, both protagonist and antagonist, are as full of dramatic pathos and passion, comedy and tragedy, courage and devotion, humour, grim and otherwise, sportsmanship and chivalry, melodrama and villainy, as modern works of romantic fiction. And it has its heroines, golden-haired, blue-eyed and dark beauties, and its "love interests." It is a mighty "unshot film" of the greatest of all epochs in the heroic history of the old world, with its actors vividly portrayed as if in flesh and blood, moving as a noble, articulate pageant before our eyes.

As it is unusual to supply an Index to a volume of poems, none is given in this edition ; but a full List of Contents, with a Catalogue of the very numerous Illustrations for reference, is prefixed, and a Glossary is added.

Here I have much pleasure in acknowledging the great courtesy of the authors, publishers, and directors of museums, specified under several of the illustrations, for permitting the reproductions of photographs and drawings from their books and galleries. To The Edinburgh Press I am under obligation for the great care bestowed in the difficult task of setting up and printing the book, with its profusion of plates and textual illustrations. And to my old friend, Dr Islay Burns Muirhead, M.A., I owe again my deepest indebtedness for constant

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encouragement in the work, for careful reading of the proof-sheets, and for much helpful criticism on grammatical and other points, and in clearing up the expressions in many instances.

L. A. WADDELL.

*St Andrew's Day,*

*November 30th, 1929.*

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## ABBREVIATIONS

- A. The Younger Edda. R. R. Anderson, Chicago, 1880.  
 Al. Al-viss Mál or "All-wise Speech."  
 BD. Egyptian Dictionary. A. Wallis Budge, 1920.  
 BE. Poèmes Islandaises. F. G. Bergmann, Paris, 1838.  
 BGE. Gods of Egypt. A. Wallis Budge.  
 BHE. Home of the Eddic Poems. S. Bugge, 1899.  
 Br. Classified List of Ideographs. R. E. Brünnow, Leyden, 1889.  
 BSE. Sæmundar Edda. S. Bugge, Christiania, 1867.  
 BW. Origin and Development of Babylonian Writing. G. A. Barton, Leipzig, 1913.  
 CMC. Mission en Cappadoce. E. Chantre. Paris, 1898.  
 CPB. Corpus Poeticum Boreale. G. Vigfusson and F. Y. Powell, 1883.  
 CR. Codex Regius af den ældre Edda, in phototype. L. F. A. Wimmer and F. Jönsson. Copenhagen, 1891.  
 DCO. Cylindres Orient. du Musée du Louvre. L. Delaporte, 1923.  
 EB. Encyclopedia Biblica. T. K. Cheyne, 1902.  
 FM. Fáfnis Mál or "Fafnīs' Speech."  
 GM. Grímnis Mál or "Grim One's Speech."  
 GTM. Teutonic Mythology. J. Grimm, London, 1880.  
 Hb.L. Hårbards Lið or "Hoar-beard's Lay."  
 HD. Hus Drapa or "Drubbing of the House (of Eden)."  
 HL. Hyndlo Lið or "Houndling's Lay."  
 Hv.M. Håva Mál or "Haverer's Speech."  
 Hym. Hymis Kvida or "Hymi's Quothing."  
 JC. History of the Culdees. J. Jamieson, 1890.  
 JD. Dictionary of Scottish Language. J. Jamieson, 1912.  
 L. Loka Senna or "Loki's Jibes."  
 M. Seltene assyrische Ideogramme. B. Meissner, Leipzig, 1906.



## THE BRITISH EDDA

- MD. Dictionary of Assyrian Language. W. Muss-Arnolt, Berlin, 1905.
- MDC. Dawn of Civilization. G. Maspero, 1922.
- NE. Edda die lieden des Codex Regius, etc., Text. G. Neckel, Heidelberg, 1914.
- PAS. History of Art in Sardinia and Asia Minor. Perrot and Chipiez, 1880.
- PBO. Boghaz Kôï die Bauwerke. Otto Puchstein, Leipzig, 1912.
- PSL. Sumerian Lexicon. J. D. Prince. Leipzig, 1908.
- RM. Regins Mal or " Rulers' Speech."
- Rt. Rigsthula or " King's Saws."
- RV Rig Veda.
- SHL. Hibbert Lectures, 1887. A. H. Sayce.
- SIM. Sigurd-Ifo-mal or " Sigurd's Ifo's Speech."
- SMG. Mæso-Gothic Glossary. W. Skeat, 1868.
- Sn.E. Snorra Edda. And see A.
- SNM. Northern Mythology. G. Stephens, 1883.
- SRM. Handbook of Runic Monuments. G. Stephens.
- SSS. Sculptured Stones of Scotland. J. Stuart, 1856.
- TE. Edda of Saemund. Transl. by B. Thorpe, 1866.
- Th. Thryms Kvida or " Thrym's Quothings."
- TN. Northern Mythology. B. Thorpe, 1851.
- V. Völo-Spā or " The Sibyl's Vision."
- VD. Icelandic-English Dictionary. G. Vigfusson, 1874.
- Vft. Vaf Thrúdnis Māl or " The Weaver's Speech."
- VK. Völundar Kvida or " Volunds' Quothings."
- VS. Völo-Spā Skama or " Scamped Völo-Spa."
- WAOA. Aryan Origin of the Alphabet. L. A. Waddell, 1927.
- WBT. The Buddhism of Tibet. L. A. Waddell, 1895.
- WISD. Indo-Sumerian Seals Deciphered. L. A. Waddell, 1925.
- WLW. Lapidarium Walliæ. J. C. Westwood, 1928.
- WMC. The Makers of Civilization. L. A. Waddell, 1929.
- WPOB. Phœnician Origin of the Britons, Scots and Anglo-Saxons, 2nd ed. L. A. Waddell, 1925.
- WSAD. Sumer-Aryan Dictionary. An Etymological Lexicon of the English and other Aryan Languages Ancient and Modern and the Sumerian Origin of Egyptian and its Hieroglyphs. L. A. Waddell, 1927.
- WSC. Seal Cylinders of W. Asia. W. H. Ward, Washington, 1900.

## INTRODUCTION

*Let me hear a nation's song and I will  
tell you the glory of her achievement.*

THE heroic or epic poem has captivated the popular mind in every clime and age, and more especially when, as in the present case, it sings of epoch-making deeds of daring that have really happened in the career of heroes of one's own race or nation. Thus the fascinating old British epic of King Arthur and his knights and fair ladies has enjoyed enhanced vogue in Britain, Brittany and the Continent since it was modernized by Geoffrey of Monmouth, and Wace the Anglo-Norman, in the twelfth century, and its lyre taken up by Layamon, Chaucer, Malory, Spenser, Dryden, Wordsworth, Tennyson and other romancing bards on the lines of mediæval chivalry and knight-errantry; and its popular hero patriotically represented as having been a famous ancient king of Britain and world-emperor; and his Red Cross and Holy Grail tradition adapted to the Christian legend.

Of the other great popular epics of North-western Europe, the best known is the relatively modern national epic of the Finns, the *Kalevala*, the haunting metre of which was borrowed by Longfellow for his *Hiawatha*. And, notwithstanding the primitive simplicity of its composition, it has been classed by several modern authorities alongside the half dozen or so great world-epics, such as the finished artistic masterpieces of Homer's

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*Iliad* and *Odyssey*, Virgil's *Æneid*, Dante's *Divine Comedy*, Tasso's *Jerusalem Delivered*, Spenser's *Faerie Queene*, and Milton's *Paradise Lost* and *Paradise Regained*, not to mention the bulky *Mahā-Bhārata* beloved by the Hindus.

Strange to say, an immeasurably older, grander and more important epic of pre-Christian North-western Europe than the Finnish one, and now disclosed to be essentially of British heritage, and containing the earlier and hitherto unknown historical versions of the King Arthur and Grail legend, the *Faerie Queene*, *Paradise Lost* and the real *Golden Bough* legends, has for centuries been lying mutilated and all unrecognized as an epic, and one great consistent epic. This great heritage is now, after a sleep of many centuries, recovered, reconstructed, and resurrected in these pages in its original form from the jumbled and disjointed manuscripts of its score or so of ancient lays, as current in "The Dark Ages," about the ninth century A.D. or earlier, and hitherto collectively known as *The Edda*, or *The Poetical Edda*.

It is now disclosed to be the glorious epic of hoary tradition of our Briton ancestors of the pre-Christian period, that had been sung adown the ages to the gathered crowds of Briton kinsmen on festival days, firing their imagination, inspiring them with hope, and thrilling their souls with the mighty deeds performed by their first ancestral king in procuring them and the modern world at large the blessings of civilized life. And based as it is upon the genuine historical tradition of the Rise of Civilization, uniquely handed down in writing through the centuries, it is of world-wide as well as British interest and historical importance.

It celebrates the establishment of civilization in the

## INTRODUCTION

early world by our Nordic ancestors, the forbears of the Britons, over five thousand years ago, with the institution of civilized government, settled domestic and national life, free parliamentary institutions and industrialism on much the same model as has continued down to the present day, apart from mechanized developments. It discloses the mainsprings of our civilization and the indomitable personalities and names of its consummately gifted originators. It vividly describes the stirring struggles of its fair-complexioned titanic heroes of Gothic breed against the ravaging, lawless hordes of primitive, savage, dusky cave-dwellers of the old world, steeped in debasing superstition, and incited and led by their vicious wizard priests and weird of the widespread cult of the Serpent-Dragon, with its dark sorcery and cruel human and animal sacrifices, and who furiously opposed the rise of ordered civilized government, with its benign Sun-worship and abolition of blood-sacrifice.

The thrilling adventures and exploits of the heroes, both protagonist and antagonist, are no less full of dramatic pathos and passion, comedy and tragedy, courage and devotion, humour, grim and otherwise, sportsmanship and chivalry, melodrama and villainy, than modern romantic fiction. And it has its heroines and its "love interests."

Hitherto, the confused heap of disordered and disjointed lays and their fragments, known as *The Edda* or *The Poetical Edda*, has been universally supposed to be merely a miscellaneous "collection of lays and legends of Scandinavian gods and heroes," and the individual lays regarded as "separate entities." And whilst *The Edda* complex is now proudly cherished by the Scandinavians, who rescued its numerous ancient manuscripts

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from the remote fastnesses of Iceland, shortly after the introduction of Christianity into that Ultima Thule, it has (presumably owing to its supposed foreign character) been comparatively unknown to the educated general reader in England. Though from its obvious intrinsic, literary importance as a noble, ancient Nordic classic of "The Dark Ages," intimately related to Early English literature and poetry, the Edda poems have been noticed at considerable length by the late Professor W. P. Ker of Oxford, who thinks them "the noblest work of the Northern faith" (in the current belief that they were allegorical); and that "the most grudging pedant might be forced to acknowledge the technical skill of the rhetoric."<sup>1</sup>

The so-called "Scandinavian gods" of the Edda, however, are always strictly *human* heroes, subject to death and nowhere supernatural. They were only deified or canonized, as we shall see, in later mythology long after their death, on account of their great benefactions to the Aryan or Nordic race and mankind in general, in righting the human wrongs of the old world. They were, moreover, equally the deified heroes or "gods" of the Ancient Britons and Anglo-Saxons, with the same identical names, legends and functions as in Scandinavia—the Scandinavians being of the same kindred racial stock as the Britons and Anglo-Saxons, with radical affinity in their language, writing, and community in their pre-Christian religion and legendary tradition.

Thus, for example, four of the leading deified heroes and heroines of the Edda still give their names to our current days of the week from Tuesday to Friday. The three chief Eddic heroes, namely, Thor, his invincible

<sup>1</sup> W. P. Ker, *The Dark Ages*, p. 269, 1904.

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warrior-son Thio or Thiazzi, and Wodan, give us respectively the names of our Tuesday (Anglo-Saxon *Tiwes-dæg*), Wednesday (Anglo-Saxon *Wodens-dæg*), and Thurs-day (Anglo-Saxon *Thores-dæg*). And Friday preserves the name of Thor's heroic queen *Frea* or *Frida* of the Edda (and not of *Frigg*, the virago wife of Wodan, as was adopted by the later Anglo-Saxons). Whilst the first day of the week, Sun-day, was named after that luminary which was worshipped by Thor and his Goths in the Edda as "The Light of the World," and the Kindler of Life in this world, an idea which is still held by modern scientists. The substantial identity also of the language of the Edda with Early English is disclosed in the faithfully literal English translation of that epic, now given for the first time in the present work.

That the Edda, in its existing mediæval version, was composed in Britain is now admitted by the leading authorities on the language of the Eddic texts in Scandinavia as well as Britain, as detailed in the note on "The Home of the Edda" in the Appendix, where also is summarized the new evidence from many other directions for the British origin of this epic and for the British custody of the ancient ancestral tradition upon which it is based. The leading heroes of the Edda are regularly called therein "Goths"; whilst the scene of the Edda is conclusively located in Asia Minor, centring at Troy and Cappadocia, the traditional home of "St George of Merrie England," with his Red Cross, who also gave his name to our great western waterway of the Early Britons, "St George's Channel," and his Cross became the Admiral's flag of the British Navy, and was for long the badge of every English soldier. The Runic or Gothic type of writing, which is referred to in

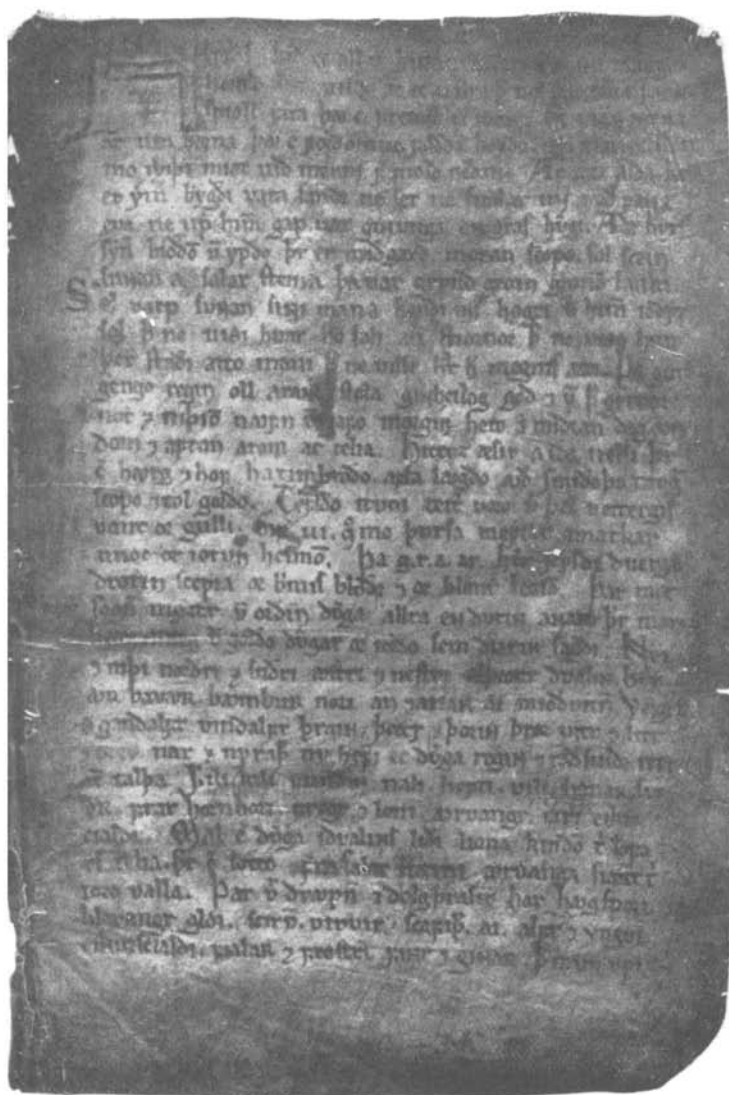
## THE BRITISH EDDA

the Edda, and in a form of which the Eddic texts are written, is found at an earlier period in Britain than in Scandinavia; and Runic monuments significantly are entirely absent in Germany (for which some of the Edda lays have been claimed), whilst common in Britain, and found also in sites outside the Viking area. The mixed Runic and old Gothic or Old English "black letter" writing of the oldest existing Edda texts in their vellums or parchments is almost indistinguishable from that current in England in the reign of Henry I (A.D. 1100-1135, see Pl. 1A). The Early Britons also were Goths, as I have demonstrated in former works, and their language was British Gothic. The custodianship, therefore, by the Britons of the heroic ancestral Eddic tradition of the Goths was only natural.

This British custodianship also confirms the old tradition of Geoffrey of Monmouth that Britain was colonized by King Brutus and his Britons from Troy in Asia Minor by way of the Mediterranean about 1103 B.C., a tradition which I have fully established by historical evidence in previous works. The currency, therefore, of the Eddic poems in Britain during the so-called "Dark Ages" (which include the period of King Alfred) affords an earlier instance of what Shelley proudly sings:

Poesy's unfailing river,  
Which through Albion winds for ever.

And it is in keeping with Professor Ker's conclusion that "It was the Gothic influence which took a leading part in the formation of modern Western European literature in reference to its essential differences from the Latin." Indeed, the vastly remote currency of Aryan or Early Gothic words in Britain might have been suspected from



EDDA PARCHMENT MS. OF CODEX REGIUS TEXT, PAGE 1.  
c. TWELFTH CENTURY A.D. (½).

From Iceland, now in Royal Library, Copenhagen. (Phototype after Ludv. F. A. Wimmer and Finnar Jónsson.)



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what we know of how poetic associations become attached and cling to words through long usage ; and that the rapid and enormous progress in literature with the revival of letters and the " word-magic " that characterizes the best poetry of Shakespeare and Milton, have been due in a hitherto unsuspected degree to the long life and world-prevalence of the Aryan language, which resulted from the enterprise of the Aryans or Sumerians.

How the Edda texts appear to have become lost in Britain and preserved in the remote inaccessible frozen fastnesses of inhospitable Iceland is referred to in the Appendix, the main cause being the notorious wholesale destruction of Ancient Briton manuscripts, stigmatized as " pagan," by the fanatical early Christian missionaries in Britain. Iceland, where the Edda texts were discovered in the eleventh century A.D., and now a Danish province since 1384, derived its writing and its earliest colonists from Britain and Ireland. It first appears in history as visited by a party of Irish-Scot hermits of the Culdee (or Keledei) order, with their wives and families, about A.D. 795,<sup>1</sup> and they appear to have found no inhabitants there. Other parties of these hermits and Hebrides pirates settled at intervals until 874, when the island was first permanently colonized by larger numbers of refugees from the Hebrides and Orkney, along with Norsemen from Orkney and Norway, fleeing from the tyranny of Harold Fairhair of Norway, who raided the Hebrides and Orkney ; and these immigrants found " Irish books "

<sup>1</sup> The Culdees, a married Christian sect in North Britain, and regarded as pre-Columban, with headquarters at St Andrews, and diffused over the West of Scotland and Hebrides, formed a settlement in Orkney in the sixth century A.D. J. Jamieson, *Historical Account of the Culdees*, pp. 134 f., 1890.

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among the people. They founded there a small commonwealth or republic, into which Christianity was introduced about the beginning of the eleventh century A.D.

Fortunately for us, a patriotic Icelandic farmer who studied for a time at Paris, Sæmund, son of Sigfus (c. 1055-1135), and surnamed "The Learned," according to the reports of many later Icelandic writers, collected into one bundle the scattered floating MSS. of individual Edda lays current in his time and dating to the tenth or ninth centuries or earlier. That collection was called by later Icelanders "Sæmund's Edda" ("Edda Sæmundar"); and a copy of it on parchment sheets, dating from the twelfth or thirteenth century, was bought in Iceland in the seventeenth century, and is now enshrined in the Royal Library at Copenhagen, and is known as the Codex Regius (see Pl. Ia). It contains only the texts of the chief lays without any title, and it does not mention either Sæmund's name or "Edda," a word which seems first applied to its collection only about the middle of the seventeenth century; and on the supposed meaning of that name, see Appendix II.

Much regrettable confusion in the title for this collection of the Edda poems by Sæmund, which forms the only true Edda, has lately been introduced by European writers, calling this collection *The Elder Edda* or *The Poetical Edda*, in order to distinguish these poems from a prose fantastic mythological fairy-tale in Icelandic vernacular, concocted from some of the Edda lays about a century after Sæmund, by an Icelandic of Norse ancestry, named Snorri Sturlason (1179-1241). As Snorri, an unscrupulous freebooting adventurer and writer of sagas on the Iceland chiefs of his time and their ancestors, cites in his tale or romance many extracts

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from Edda lays, he is referred to by later Icelanders as "having put together the Edda"; and his vernacular tale becoming popular amongst the Icelanders, and better known than the Edda itself, the language of which was scarcely intelligible to these islanders, his tale latterly came to be known there as "Edda," at a period when that title was supposed to denote any old mythological tale.

Hence, modern European writers on the Edda, who all have credulously accepted Snorri's tale, along with his fantastic mythological speculations and its misapplied title of "Edda," term his tale *Snorri's Edda*, or *The Younger Edda* or *The Prose Edda*. But we shall find that Snorri's fictitious tale is no Edda at all, and that his purported translations of the Edda extracts, which he cites, so often completely travesty the sense of his texts as to show that he did not understand many of the critical words in the Edda, which are British and non-Icelandic. His purported translations and interpretations abound with absurd perversions, inconsistencies and extravagant anachronisms. Thus, he makes Wodan to be a lineal descendant of King Thor in the eighteenth generation removed, by arbitrarily stringing together mere titles of Thor and his son as separate personages! And this, notwithstanding that the Edda proper everywhere makes Thor a contemporary of Wodan and very much his junior, and no blood relation of Wodan at all. Yet the citations by Snorri of stanzas from the Edda are important in confirming that old text from other MSS. copies. And it is significant that even Snorri, ill-informed as he was, presumably had heard in Iceland some floating echoes of the genuine old British tradition regarding the Edda; for he states that

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Thor (now disclosed as the leading hero of the Edda), so far from ever having been in Iceland or Scandinavia, was a King of Troy in Asia Minor ; and such, in fact, we shall find that he really was.

The collection of the Edda lays and their fragments amassed by Sæmund, and as existing in its copy, the Codex Regius, forms a heterogeneous gathering without any coherent sequence or order. This promiscuous and disordered condition is now seen to be merely due obviously to the accidental way in which the antiquarian collector, Sæmund, had stitched together the individual parchments, containing the lays and their fragments, as he picked them up piecemeal from time to time for preservation. This incoherent sequence of the lays, coupled with the use of different titles for the heroes and heroines in some of them, has led all modern writers on the subject, unpossessed of any key to the Edda epic as a whole, to believe that the Edda is a great complex composition of several different cycles of heroes of different ages ; and has led them to attempt a re-grouping of the lays on this hypothesis, with the result of adding still further to the existing confusion.

I was first led to observe the truly epic character and historical basis of the Edda and its connection with Eastern tradition, by recalling Thor and his exploits, when I was studying Hindu history and mythology in India, in my early days there. I noticed how very similar was the Eddic name *Eindri* for Thor, with his bolt or mace and his Eddic exploits, to the name and exploits of the god *Indra* of the eastern branch of the Aryan or Nordic race. *Indra* is described in the Indian Veda as tall, fair, invincible, armed with a bolt, and having the form and attributes of the European Zeus

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or Jupiter ; and he was regarded by the more enlightened Sanskrit scholars as identical with Jupiter and as having been originally a heroic human king who led the Early Aryans to victory, and had latterly been deified. I had early become familiar with the Eddic literature whilst a young student at college, attracted to its perusal through the references to it by Carlyle in his *Heroes and Hero Worship*, in which he took Thor and Odin as types of heroes who were subsequently deified as gods ; and not only as gods, but also as heroes in our British nursery tales. Thus the Chelsea sage, with rare acumen, declared in his dogmatic way that Thor "the giant-slayer" of the Edda was the source of the hero in our modern nursery tale of *Jack-the-Giant-Killer*. He would doubtless have been surprised, as well as gratified, had he lived, to learn that his lucky guess has proved to be strictly and literally true in fact. For one of the usual titles of Thor in the Edda is *Sig* or *Ygg*, which is spelt in the old Sumerian inscriptions of his great-grandson and others in Mesopotamia as *Zagg* or *Zakh*, and it is similarly so spelt at Thor's or St George's old capital in Hittite Cappadocia in Asia Minor, and is now disclosed as the source of our modern name "Jack." It thus now transpires that the mighty name and doughty deeds of the world-famed heroic king of the Aryan, Gothic, or Nordic race, who slew the destructive giants, whose cruel cults oppressed the early world and opposed his establishment of civilization as celebrated in the Edda, has been preserved in the British Isles down to the present day, in this infantile version, even after the Edda MSS. themselves had become destroyed and lost in Britain.

Besides the essential identity in the name and achievements of Thor as *Eindri* in the Eddas with *Indra* of the

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Eastern Aryans, the bodily form of these two, and the direction in which they were deified, were observed to be the same in both cases, and like Zeus or Jupiter. In both he was of giant build and reddish-bearded and placed in a heaven in the sky. In both he was armed with a bolt and made the god of Thunder, the Jupiter Tonans of the Romans. In both he led the Aryans to victory and warred against the Serpent-Dragons of the abyss; and the name of his chief adversary was the same in both versions, Indian Vedic and Eddic.

This discovery of the identity in the name, representation and exploits of Thor or Eindri (also called Andvara) in the Edda literary tradition of the European Aryans or Nordics with those of Indra in the Vedic literary tradition of the Eastern branch of the Aryans in India, implies that that heroic king had been originally the common ancestral human king of the united Aryan race before the separation of the Eastern or Indian branch from the Western or European branch of that race. I also observed that Thor's achievements and Grail legend were substantially identical with those of the world-emperor King Arthur of the older British legend (as distinguished from his later unhistorical namesake of the Christian period), and that Thor's Eddic title of Her-Thor equated with "Ar-Thur"—*Her* and *Ar* being dialectic forms of the same root and meaning "Aryan." This, then, placed in my hands a new and promising key for the recovery of the hitherto wholly unknown origin of the Western or European branch of the Aryans by correlation of Western and Eastern literary traditions; and like Keats on his Homeric discovery:

" Then felt I like some watcher of the skies,  
When a new planet swims into his ken."

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How this key was utilized is told along with its startling far-reaching historical results in my previous works, and more fully as regards the agreement with ancient European literary tradition in the present pages.

The identity of Thor Eindri of the Edda with the Indian Indra was further strikingly confirmed and established by my observation, about a quarter of a century ago, that the first historical king of the Sumerians of Ancient Mesopotamia—the oldest civilized people in the world and the introducers of civilization into Asia Minor, Mesopotamia, Egypt, Crete, India, and the prehistoric Danube Valley of Europe, who called themselves *Gūt* or “Goth,” and wore the horned head-dress of the Goths, whose non-inflecting language was radically identical with the non-inflecting Gothic and English, and who were the Early Aryans or Early Goths, as established in my former works—bore in Sumerian the personal name of Indara, In Dur, or In-Tur or “King Tur,” a name now disclosed as the source of Thor and of Thurs-day. He was the traditional founder of the world’s civilization, and was afterwards deified by the Sumerians; and he is represented as slaying the destructive terrorizing demons and Serpent-Dragon totems of the old world. His other Sumerian titles are also identical in the Sumerian and in the Edda; and his date was *c.* 3380 B.C.

The Sumerian records regarding him date continuously back to the inscription on his sacred trophy bowl or Holy Grail by his great-grandson, about 3245 B.C., all earlier supposed dates for the Sumerians and Ancient Egyptians before Thor’s being merely imaginary. They contain fairly full details of the personality and exploits of himself, his queen and son-champion knight, and his warrior-clan of Gūts or “Goths,” with their portraits

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chiselled on stone and graved on their sacred seals, representing them as wearing horned hats like the European Goths, Ancient Britons and Anglo-Saxons, and like the Eddic heroes in mediæval art. The Goat and Deer metaphor, pictographic of his name, is freely applied to him by the Sumerians and Hittites, just as it is to Thor in the Edda. And his capture and consecration of the sacred bowl or Holy Grail is in agreement with that by Thor or Her-Thor (Arthur) in the Edda.

His sacred Rowan-tree, with its guardian Goats, is also freely pictured by the Sumerians and Hitto-Cappadocians, exactly as it is described as Thor's "Ygg-drasill" Rowan-apple tree in the Edda, as we shall see. Indeed, no more striking ocular demonstration of absolute proof for the identity of King Thor or Eindri of the Edda, and his exploits with the first Sumerian or Early Aryan King Tur or Indara, could possibly be had than in the fact that *I use in the present pages over a hundred ancient Sumerian and Hitto-Sumerian seals and sculptures to illustrate the scenes described in the Edda, and treble the number might be used were space available for them. And significantly all these ancient Sumerian and Cappadocian sculptures and engravings agree with the Eddic descriptions of the scenes down to the minutest details, thus establishing unequivocally with the mass of other proofs the genuine historical basis of the Edda tradition and the identity of King Thor, or Arthur, with the first historical Sumerian king who established civilization in the early world.*

On thus finding the substantial agreement in the historical Sumerian records regarding King Indara, Dur or Tur, and the Indian Indra with the Eddic accounts of Thor or Eindri (or Andvara), I began a careful collation of the leading English, French and German translations



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of the Edda. I then observed that they all differed from each other more or less seriously in important details. Whilst credulously following Snorri's mythological concept and travesty of the Eddas, and his mistranslations, and whilst giving generally similar sense, they all differed more or less markedly in the words and phrases they employed in translating and paraphrasing the selfsame verses and stanzas.

As the Edda, however, was now disclosed to be a historical, traditional text, and not a mere mythological one, as all those translators, hypnotized by Snorri, imagined, it became necessary for me to make an entirely fresh and strictly *literal* translation direct from the Edda texts themselves. This task, though proving laborious, was comparatively simple and straightforward, with my newly-found keys to the epic. Thanks to the Danish scholars Wimmer and Jönsson, we have a fine phototype reproduction, page by page, of the text of the Codex Regius copy of the Edda of about A.D. 1270 in the Royal Library at Copenhagen (see Pl. 1A); and the texts of the additional lays, which were presumably on its missing sheet of eight leaves, are supplied from other MSS. by Vigfusson and Powell, and also in part by Neckel. The mixed Runic alphabet in which this Codex Regius copy of the text is written approaches closely the Gothic or Old English "black letter" character; and the language of the Edda, evidently the Old Briton, is closely allied to the Eastern Gothic, Anglo-Saxon and Old English.

As a result, my new literal translation of the Edda texts, made many years ago, and now offered in these pages, and utilizing therein the admirable collated edition of the different MSS. texts by Neckel, furnishes for the first time a critically exact translation of the Edda. By

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its strictly literal rendering, except as regards words that have become obsolete, it demonstrates the radical affinity of the Eddic language with the English ; and it retains more fully than before the alliterative character of the original poem upon which the assonance of the Eddic verse largely depends. But most important of all, this translation, made in the light of the discovery that Thor was identical with the first historical Sumerian king of corresponding name and achievements, and with the first traditional king of the Aryans before the separation of their Eastern branch, has enabled me to reconstruct the hitherto hopelessly disordered and detached Edda lays back into their original and consistent sequence on their historical basis.

This new translation and reconstruction disclosed that the Edda was the traditional version of the great epic of the Northern branch of the Goths, including the Britons, celebrating the establishment of the World's Civilization by King Thor or Her-Thor or Arthur. It, moreover, enabled me to recognize and recover in the Edda the full strings of the titles of that first king, his queen and heroic crown-prince, as used by the Sumerians, as well as the Sumerian geographical names, with their identifications in Asia Minor and Mesopotamia, which have been faithfully preserved in the Edda MSS. in writing down to the present day.

This synthesis and rearrangement of the disordered Edda lays by means of our new historical and traditional keys, Sumerian and Indian, whilst transforming the whole scheme of the Edda as hitherto imagined, disclosed the striking fact that the grossly misleading confusion and perversion hitherto current in the interpretation of the Edda were introduced by the Iclander Snorri and

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credulously followed by all modern European writers. Snorri, we have seen, was the author of a melodramatic, mythological tale or romance founded on certain extracts from the Edda, mostly mistranslated, and prefaced by a statement of his notions that the Edda lays were mythological, which treatise has latterly been dignified by the title of *The Prose Edda*.

The serious perversions of the Edda theme thus introduced by Snorri include, amongst other things, his mistaking the mere *titles* of leading heroes and heroines for separate and distinctly different personages, and thus fictitiously increasing the real number of the heroes and heroines and confusing the sense. The use by the Sumerians of titles and multiple titles for their early kings and heroes, besides their personal names, has been demonstrated in my previous works. This use of multiple titles for ancient kings and heroes continued down into classic times, where Homer and other bards regularly call their heroes by their titles or cognomens as well as by their personal names, in order to vary the monotony of repetition in their songs.

One of the most seriously misleading instances of this mistaken use of an Eddic title for a totally different personage by Snorri and by all modern Eddic writers mechanically following him, is the mistaking of the *Odin* title of Thor for the name of Wodan or Woden, the arch-enemy of Thor ; and thus completely vitiating and perverting the whole scheme of the Edda epic. "Odin," as I have demonstrated in my previous work, was a title of King Tur, Dur or Indara in the Sumerian, wherein it is spelt *Odoïn* or *Uduin*, with the shorter variant of *Odo* or *Udu*. And in the Edda texts, as now literally translated, Thor bears unequivocally and repeatedly the titles

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of Odin and Odo. But Snorri, in the introduction to his tale, identifies Odin with Woden, whom he calls "Voden" (the letter *W* being absent in Icelandic and Norse, and replaced by the very late letter *V*). Thus he says, "Vōden, whom we call Odin." This identification by Snorri was presumably owing to his inability to find the name Wodan or Voden in the Edda MSS., from which it is absent in all existing copies, and partly to Wodan having been with his blood-sacrifices the popular war-god or war-demon of the Icelanders and Scandinavians down till only two centuries before Snorri's time.

Now Wodan, Wotan, or Woden by his older name of *Bodo* or *Baula* corresponding to his Sumerian name of *Budu*, *Butu*, or *Budun* ("The Serpent-Footed"), is throughout the Edda represented as the malignant, aboriginal chieftain of the Moon and Serpent-Dragon cult and antagonist of King Thor in his great reformation. This significantly is in series with his Vedic Sanskrit name of *Budhnya* (or "The Bottom"), as the arch-enemy of Indra (*i.e.*, Eindri or Thor); and he was represented in the Veda mythically as "The Great Serpent of the Bottom (or Deep)"—the *Puthon* or *Python* of the Greeks. Similarly in some later Edda lays Wodan or Bodo is also represented mythologically as that great Serpent. Moreover, *Budh* is still the name for him surviving in modern Indian week-day nomenclature, wherein Wednes-day or Wodens-day is called *Budh*. And curiously the Indian Lunar Brahmans who adopted his Moon and Serpent and Hell cult, despite the evidence of the Veda as to his demonist character, also make him the father of the first Aryan king, just as the later European Wodanists arbitrarily make Wodan the father

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of Thor, presumably because Thor's reign dates from the downfall of Wodan, whom he conquered. Indeed, the selfsame confusion occurs also in Egyptian myth, wherein the Semitic priests of the Nile Valley degraded the original pure Sun-worship of Asar or "Osiris" (the Sumerian *Asari* title of King Dur or Tur) by deliberately introducing into it the Serpent and animal sacrificial cult of their own debased aboriginal Egyptian Mother-Son creed, which was essentially similar to the pre-Adamite Chaldean. Thus Wodan, Wotan, Bodo or Bauta we shall find, was called by the Semitic Egyptians *Butan* or *Patah*, and was their traditional human ancestor, and represented as a naked dwarf with attendant serpents, and latterly identified by these Nilotic priests with King Osiris or *Atmu* (Adam), and invested with the solar attributes and achievements of the latter!

Unfortunately, this confusion is "worse confounded" by finding that, although the name Odin is exclusively used for Thor in the central lay and most of the other lays, in certain later lays of the Codex Regius and other MSS. copies of the Edda, the name "Odin" is actually used for Wodan. As, however, all these existing copies date to the period of Snorri and later, it seems probable that the older name of Bodo or Bauta (or Budhnya) for Wodan had been arbitrarily altered by the scribes into "Odin", under the influence of Snorri's theory. But our new keys and the context of the Edda itself indicate clearly in all cases where this Odin name has been substituted for "Wodan."

Another outstanding serious misinterpretation of the Edda theme by Snorri and his modern followers mistaking mere titles of the same personage for different individuals, and resulting in hopeless confusion, is that arising from

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Baldr's titles of Loki and "The Wolf of Fen (Van)." Our new literal translation makes it certain that nowhere in the Edda is Baldr (the so-called "Balder"), the son of Wodan, ever once called "good" or "beautiful," or even an "Asa," or "Lord," a usual title of Thor and his Gothic heroes. On the contrary Baldr is called "the baleful," "the harrier," "the ruffian," and is everywhere throughout the Edda represented as the villain of the narrative, the malicious son and champion of the malignant Wodan, the inveterate antagonist of Thor, and as identical with "The Wolf of Fen (Van)" and Loki, the human historical original of Lucifer, and of the truculent "Green Man," as we shall see, in the Arthur legend.

Resuming now our reconstruction of the Edda, out of all this disordered tangle into which it has been thrown by Snorri and his modern followers, as a consistent epic by means of our new historical keys, this reconstruction was especially facilitated by the arresting lyrical lay, entitled *Völo-Spa* or "The Spying (or Vision) of the Völo (or Sibyl)"—the name Völo being supposed to be akin to the Greek *Sibulla*, "a sibyl or prophetess," by erosion of its first syllable, and by *b* and *v* being freely interchangeable dialectally. This long lay is admittedly the finest of all the Edda poems. It is appreciatively called by Professor Ker "the noblest work of the Northern imagination"—as he naturally accepted the current erroneous notion that the subject of the poem was mythological.

As showing the traditional prime importance of this *Sibyl's Vision* lay, it was placed in the forefront of his collection by Sæmund, and similarly in the copy in the Codex Regius. Notwithstanding this traditional pre-eminence, all the leading modern authorities on the Edda, from Vigfusson and Powell down to the very

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latest writers, each mechanically following the other, imagine it to be outside the scheme of the Edda proper, and have relegated it to the end of their translations as allegorical or mythical.

This basic Edda lay, *The Sibyl's Vision*, has hitherto been supposed to be "a kind of world drama, having for its subject the mythical life of the gods and men from the beginning of the world till the Crack of Doom (Ragnarök)"—this last epoch which they thus mistranslate, and meaning literally "The Reign or Rule of Reason," they identify with the introduction of Christianity into Iceland in the belief that the Edda was originally composed by Icelanders. Misled in this way by the Eddic writers of his day Carlyle, in his glorification of Wodan and relegation of Thor to quite a subordinate position, wrote "some wild Prophecies we have in the Voluspa of the Elder Edda, *but they were comparatively an idle adjunct of the matter*" (!) But Carlyle here, like his authorities, and like all Eddic authorities ever since, took the husk (Wodan) and threw away the kernel.

On the other hand, I early observed that this foremost of all the lays formed really the backbone and framework of the whole collection of the Edda poems; that it was in itself a fairly complete epic summary of the historical achievements of King Thor, and contained nothing really mythical or supernatural; and that the rest of the detached Edda poems were merely expanded, detailed descriptions of leading episodes or incidents that were briefly summarized in this central poem. Further study fully confirmed this observation.

This lay gets its present title of *The Sibyl's Vision* from its having been latterly sung or recited by an official or professional Sibyl, or *Völo*, a wise-woman, whom the

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early Icelandic sagas describe as a lady of rank and education, and her personal appearance and dress are described in the Appendix. She was held in high honour, and at the great autumn festivals of rejoicing was seated on a high seat or throne, and sang her songs to the assembled nobles and populace. Her lay was called a "Vision", obviously because the old epic story is for the sake of vividness composed in this particular lay in the present tense, with the words "I see" prefixed to most of the leading episodes and stanzas, as if the singer were an eye-witness of the great events passing before her eyes, as in a vision of the past. This bardic device of eye-witness and vision was also used by the old Briton-Welsh bard Taliesin, the Anglo-Saxon Beowulf and others in their historical songs, not to mention Langland's *Vision of Piers the Plowman* of the fourteenth century.

This central Edda poem, discovered as the backbone and framework of the entire epic, is disclosed as the oldest form of the Edda epic and *complete in itself*; and in its refrain we seem to find, as seen later, the original form of the name "Edda," which was latterly applied to the whole collection. Different MSS. of this lay or its fragments, of which there are several, show significant differences in the sequence of its stanzas from that in the Codex Regius. And in some versions the sequences are better connected together than in the latter, thus presuming that *the Codex Regius was copied from several detached fragmentary MSS. in which the stanzas were not stitched together in their original and proper sequence.* But our Sumerian and Indian historical keys enable us to restore such dislocated stanzas to their natural and original positions and sequence. In reconstructing the Edda epic, therefore, I have taken this central Edda,



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*The Sibyl's Vision* as the framework of the Edda, and introduce in dovetail fashion the other scattered lays at the respective points where they or their associated scenes are referred to in this basic poem.

The Form of the epic as preserved in its central lay retains presumably something of the shape of the original epic as composed shortly after the great epoch of the Rise of Civilization about 3380 B.C., which it celebrates. If this be so, its language has from time to time been modernized by generations of bards, in handing down the old story through the ages, to adapt it to the changes undergone in the evolution of the ancient speech. It has clearly descended in writing, as evidenced by its remarkable preservation of such a large number of the ancient personal names and titles and place-names in agreement with those of the ancient Sumerian records. *And nowhere else, except in the Edda as now restored, do we find preserved, either in Europe or in the East, any such complete tradition of the Early History of the World and of Pre-Adamite Man, which will bear examination in the light of ascertained scientific facts.*

The Poetry or Verse of the Edda is epic or heroic. It is couched in narrative form, in which the dramatic element is introduced as impassioned harangues with occasional dialogues, and sometimes culminating in tragedy. The breathless flow of its narrative and adventure holds the hearers' (and readers') continuous interest, and is obviously intended to excite the patriotism and heroic feelings of the audience, in celebrating the rise and establishment of civilization achieved by their greatest ancestral heroes. In some respects the verse at times resembles that of the ballad, though occurring many centuries before the supposed rise of ballad verse.

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The Diction is always simple and homely, terse and vigorous, couched in the language of ordinary life, so as to be understood by the people. The language is obviously that of British Gothic as distinguished from Anglo-Saxon,<sup>1</sup> and of a period shortly before the eighth century when Iceland was first inhabited by parties of Irish-Scots and Hebrides refugees. It is seldom embroidered with ornamental phrases, yet occasionally it is gracefully lyrical, as, for example, when describing Thor it sings :

Mighty, much-eyed and of the ruler kind,  
Newly born is he, this Peace-worshipping man.  
He is of the Earth the mighty Eye,  
The Swallow of the cool sea, the son of dreams.

Like all ancient poetry or verse, it differs sharply from the modern in its total absence of any rhyme or end-jingles—a valuable aid, emphasis and embellishment to poetic expression which, however, only came into general use in Europe about six centuries ago. The Eddic verse depends for its rhythm and melody on its metre and

<sup>1</sup> The misleading term "Anglo-Saxon" has been comparatively lately coined by English lexicographers and historians, who believed that the Angle and Saxon invaders of the fifth and sixth centuries exterminated the Britons, and that all the words current in England and the South of Scotland from the sixth to the eleventh century, when "Early English" begins, were Anglo-Saxon! But, as a fact, the Britons and their language were no more (or no less) exterminated by the Anglo-Saxons than were the latter (and their so-called language) on their conquest by the Normans. And the great bulk of the words swept by later English lexicographers into their net as "Anglo-Saxon" are really Briton or British Gothic. As the Scottish poet, Charles Mackay, truly says: "The compound word *Anglo-Saxon* is purely an invention of English writers at a comparatively late period, and is neither justified by History nor Philology." *Poetry and Humour in the Scottish Language*, p. 3, 1882.

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alliterative assonance, the latter feature in poetry being significantly called by Professor Ker "*Gothic* verse," and regarded by him as the source of all alliterative Early British and Anglo-Saxon verse. It is thus blank verse, with this difference that its verses are clearly separated and grouped together into stanzas, usually containing eight verses, though sometimes only six or even less.

The metre of the Edda is highly specialized. It is seen at its best in the central lay, *The Sibyl's Vision*. It is constructed on very definite technical rules, which must have taken a very long period for their evolution and maturity. Its flexible, melodious metre is not always fully reproduced in our wellnigh literal translation, owing to the necessary replacement of some obsolete words, although there are fewer obsolete words to be replaced than in translating Anglo-Saxon<sup>1</sup> into English. A great deal of learned and discursive conflicting discussion, without telling much, has been written on the subject of the Edda metre. My own general analysis of it is as follows :

The Edda metre moves generally in the sprightly swinging trochaic measure, which significantly was a favourite with Anglo-Saxon, Early English and Welsh bards, and which is still favoured by many modern English poets. Each foot in this measure consists of two syllables, the first accented or long, and the second unaccented or short. The length of the lines has been a matter of dispute ; for in the old vellums or parchments, in order to save space, the lines are written on continuously ; but separation marks for sentences and verse endings and stanzas are supplied. Although in the older

<sup>1</sup> See previous note.

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lays, like *The Sibyl's Vision*, very many of the sentences are composed of three feet and have separation marks at their end, Vigfusson and Powell were of opinion that the majority of translators were wrong in printing the lines as three feet, and contend that that is only half a line, and analogous to printing the hexameters of Virgil in two lines. Personally, I consider that the majority of translators are almost certainly right in taking the trimeter length for the line in such cases, namely: | — — | — — | — — | ; as for example :

“ Alone | sat she | outside,  
Then in | the gard'ner | came,  
Young Ygg | -i the | Āsa,  
And in | her eyes | he look'd.”

I have therefore adapted this measure in such lays, which is in agreement with so much of it in our ancient and modern English poetry. Thus, for example, we find this trochaic trimeter, and also significantly with its last foot truncated, as so frequently happens also in the Edda, and like the latter also coupled with alliteration in the first and in the last three specimens :

In Langland's *Piers Plowman* :

“ In a | somer | seson,  
Whan softe | was the | sonne.”

In Shakespeare's *Passionate Pilgrim* :

“ Youth is | full of | pleasance,  
Age is | full of | care ;  
Youth like | summer | morn,  
Age like | winter | weather.”

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In Tennyson's *Maud* :

“ Rosy | is the | west,  
Rosy | is the | south,  
Rosy | are her | cheeks,  
And a | rose her | mouth.”

In Shelley's *Prometheus Unbound* :

“ In the | world un- | known,  
Sleeps a | verse un- | spoken ;  
By thy | step a- | lone,  
Can its | rest be | broken.”

In Moore's melody :

“ Fill the | bumper | fair !  
Every | drop we | sprinkle  
On the | brow of | care  
Smooths a- | way a | wrinkle.”

In Baring-Gould's hymn :

“ Now the | day is | over,  
Night is | drawing | nigh ;  
Shadows | of the | evening  
Steal a- | cross the | sky.”

In this measure in the Edda, as well as in English verse, there are sometimes more than six syllables in the line, in which cases two or more syllables are slurred over to adapt them to the measure.

Besides this trochaic trimeter, other forms of measure are employed in several lays, which also have their parallels in English verse. For instance, we have this fine flowing measure in the Edda lay on the wounding of King Thor (called in this particular stanza by his title of *Odar*, corresponding to his Sumerian and Babylonian

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title of *Adar*) by the spiked stone-weapon of Baldr-the-Harrier or Ty, the son of Wodan, the arch-enemy of Thor :

Then the hard brok'n chip o' the Harrier found a hame in  
King Odar o' Ving . . .  
That steely spike stood sticking fast in Einrid's blood.  
Afterwards out it was nigg'l'd by Gefion's son Ale from the  
sore,  
Ty's red iron ore was got rid of, the Hell-ball was quell'd.

Here Thor's title of Eindri is spelt with some of its letters transposed by the copyist as "Einrid."

Another sprightly swinging but different measure is found in the lay describing the training of King Thor's son Kon in sports, the first verse of which runs :

Kon was the youngest (Asa) in the Inn,  
As up he waxed as an Earl born,  
He learnt horse-taming, to fend by shields,  
Shafts to shape and shake ashen spears.

The Alliteration in the Eddic verse, which, as Professor Ker has shown, is of Gothic origin, is constructed on a highly developed artificial system according to definite rules. It affects the same initial letter and corresponding accented syllable ; and is usually distributed over two lines, two in the first line and another and more complete in the second line. Significantly this is also the rule in Old Brito-Welsh verse, and the "Anglo-Saxon" of Cædmon and other early bards, and in the Old English of *Piers Plowman*. And in modern times, even with the use of rhyme-endings, our poets continue using alliteration more or less in a restrained form ; and prose writers also employ it to give point and piquancy to expression. It also survives in saws and adages. Apart from its

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assonance, it was perhaps originally introduced as an aid to verbal memory of the lays.

Our new Translation of the Edda is rendered as scrupulously literal as possible, and the temptation to attempt paraphrasing it in more picturesque modern English strenuously resisted, so as to recover the literal reading of this classic text in its own language as an historical document, and also to exhibit the radical affinity of the Eddic language with the British and English. This fidelity to the letter of the Edda yields also fidelity to the spirit of that epic, owing to the Edda language being radically identical with Old English or rather Old British. It is not, however, always practicable to give in the translations the full extent of the trochaic and other measures and the full alliteration of the texts, owing to several of the Eddic words having become obsolete<sup>1</sup> or their sense somewhat altered in modern speech (*e.g.*, *wit* for "know" and *mind* for "remember"). This necessitates the occasional use of better known modern synonyms or phrases or idioms in order to render the meaning more intelligible without necessitating a reference to the Glossary. Thus the opening verse of *The Sibyl's Vision*, which reads, with its first letter aspirated :

*Hliōds bið ek allar  
helgar kindir,  
meiri ok minni,  
mōgo Heimdallar !*

---

<sup>1</sup> The rapidity with which words become obsolete in the "English" language is not perhaps generally recognized. Thus Thomas Wright, in his edition of *Piers Plowman*, gives in his Glossary a list of no less than about two thousand Early English and "Anglo-Saxon" (*i.e.*, mostly Briton) words which had become more or less obsolete in English within those five centuries.

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I have Englished with almost literal verbal agreement, allowing for the dialectic differences in modern spelling and obsolete words, as :

Listen ! <sup>1</sup> I bid ye all,  
Kindred on holiday,  
Major and minor folk,  
Men of the Homedale !

Here it will be noticed that in the first line the Eddic bard, in order to preserve faithfully the trochaic measure, makes the second foot begin with the long accented verb *bid*, and placed its pronoun *ek* (= I, the late Gothic *ik*, Anglo-Saxon *ic*, Greek and Latin *egō*) after it ; although in the Edda it usually precedes the verb as in English. So my placing the pronoun in front for modern reading as " I bid," necessarily disarranges the trochaic measure in this particular foot. In the third foot also in this line, the rendering " ye all " for " all ye " places the long " all " in the second or short syllable of this foot. In the third line *ok*, the copulative conjunction, is now obsolete in English in that usage, but survives as *yoke*, " join," and *eke*, " augment " (and it corresponds to the Anglo-Saxon *ac*, " and," Latin *ac* and Greek *kai*, probably from the Sumerian *ge*, " and "). And in fourth line *mōgo*, literally meaning " sons," also " men " (corresponding to the Anglo-Saxon *maga*, " son or kinsman," and the Gaelic *mac*, " son "), I have rendered " men," which whilst giving the sense also preserves the alliteration of the text.

The Refrain or burden, recurring at the end of the most of the chief divisions of the central poem, and used

<sup>1</sup> The Eddic *Hliods* literally means " of listening," and is cognate with Meso-Gothic *Hliuthan*, Eddic *Hlusta*, and Anglo-Saxon *Hlystan*, " to listen."



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to introduce pointedly fresh episodes, I have translated as :

Know ye yet the Edda ?  
Know ye yet it all ?

This refrain, which forms only one line in the texts, has hitherto been variously rendered or paraphrased as " Know ye it but what ? " " Know ye yet or what ? " " Would ye know further and what ? " But none of these yield very good or literal sense. The word *Edda*, which occurs in this refrain, has been translated in these cases as the conjunctive *eda* (corresponding to the Latin *et*, " and, or "). I venture, however, to suggest that this word *Edda* really preserves the old traditional name for the epic poem, spelt with a single *d*. For the old Gothic runic letter *d* was sometimes written by the sign of a double *d*, and thus could yield for this word the form of " Edda," a title which seems first applied to this epic collection in the seventeenth century.

The Divisions of the theme of this great Edda epic—celebrating the advent of Thor, Her-Thor (or Ar-Thur), or Ad (" Adam ") into the riotous Old World of savagery and debasing cruel superstitions, and his Great Reformation, by which he established the first Civilization, with ordered government, systematic agriculture and industrial life, peace and goodwill and prosperity, between about 3380 to 3350 B.C.—are usually indicated in the central lay, *The Sibyl's Vision*, as separate scenes, though the latter word itself is not actually used therein, but only the introductory phrase " I see," or " I remember." I have, therefore, in using *The Sibyl's Vision* as the thread on which I string together all the scattered Edda lays, divided the great episodes in the reconstructed epic into

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separate "Scenes," which I have numbered consecutively I to XXXII ; and the list of these is given in the Contents table at pp. xi f. for reference.

Scene I, which follows the Prologue, introducing the Sibyl songstress to the audience of Gothic (Briton) nobles and laity of the Homedale assembled at their great festival holiday, opens with a glimpse into the pre-Adamite World. That old world is graphically pictured, steeped in primitive savagery and internecine atrocities, foully stained by the widespread maiming and human sacrifice, and debasing orgies and necromantic superstitions of the Mother-Son cult of the Serpent-Dragon and Wolf. It discloses the Matriarch Chaldee weird El in her "paradise" in "The Garden of Eden" (at Carchemish or Jerablus on the Euphrates in Upper Mesopotamia), along with her sacred serpents and wolves and her paramour Wodan and her only "established" son Baldr, in their hellish cellar or hall of Valhall, and The Three Fate weirds, with their magic bowl or "cauldron," at the Well of Urd under their "Tree of Knowledge." The graphic Eddic descriptions of this scene, as also of all the subsequent scenes, are vividly illustrated and fully confirmed in their details by the concrete evidence of more or less contemporary and later Sumerian and Hittite sculptures and engraved seals, as well as by the traditional pictures of that primitive demonist Mother-cult preserved by the Egyptians and Indian branch of the Aryans. The remarkable technical excellence in the drawing and engraving of these ancient seals, dating from about 3300 B.C. to 2000 B.C., will be appreciated when it is remembered that these drawings and gravings are each contained within the minute space of little more than one square inch, so that they have had to be often

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magnified in the illustrations by half or one diameter for more easy reference.

Scene II discloses the sudden meteoric advent into the grievously stricken riotous old world of the greatest of all reformers and culture heroes, "the tall, fair, red-bearded" Thor or Eindri, with his sturdy, industrious, law-abiding men of Gothic breed. A Sun-worshipper, he reflects the shining brilliance of that luminary and becomes himself a fixed star in the firmament of Civilization, and was afterwards deified as Indra or Jupiter as the humanized type of God. Thor or Ad, the first historical king in the ancient world, who, as I have demonstrated by concrete, historical proofs in my previous works, and as now fully established in the present pages, was the historical original of "Adam-the-son-God" of the New Testament (where, however, as well as in Genesis, his true history as the reformer of Eden is spitefully mutilated), regenerates and transforms the riotous old world into a civilized, settled, law-abiding, industrial and habitable land, by his great uplifting crusade, under his banner of the Red Cross of his Sun-worship and establishes civilization, and thus effects "The Rise of Man." The historical Adam is now disclosed to have been *not* "the first created man," but the first man who made men of men. He is the protagonist of the Edda epic. His noble, forceful and resourceful and inspiring personality, with his traditional personal appearance of the tall, fair Nordic racial type, majestic, with a happy combination of brawn and brain, are vividly described in keeping with the more or less contemporary Sumerian and Hittite sculptures, engraved seals and historical records. His building of the first town, establishment of agriculture, metal forges, and other industries and town-life, his

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creation of free institutions and of the first Parliament, his message of brotherly love and the brotherhood of man, and abhorrence of the Serpent and its Mother-weird cult and blood sacrifices, are graphically and dramatically narrated.

The place of his first appearance is located at Troy in the Troad district of Mount Ida, bordering the Dardanelles in North-western Asia Minor, and a tradition in a later scene refers to his having come from the Danube Valley in Middle Europe, an immemorial home of the Goths. This point of his advent and establishment of the first civilized state at Troy, discloses him as the historical original of the first traditional king of the Greek *Dar-Danos*, after whom the Dardanelles are named. For Thor or King *Dar* of the Sumerian records bears in the Edda, as well as in the Sumerian, the title of *Dan*, though Homer's tradition has placed him about two millenniums later than his real date. He is also identified through his Eddic title of *Bur-Mioth* (*Pur-Mit* of Sumerian), and identical achievements with the historical original of the far-famed *Pro-Metheus* of the Greek legend, who first brought fire to the domestic hearth of primitive men, and gave them the blessings of knowledge and civilization, and so evoked the anger of the jealous old "gods"; and he, too, with his wife, Asia, was located by the Greek tradition in Asia Minor.

This Eddic account of the coming of King Thor, Dar or Ad (or "Adam"), and his establishment of civilization, is profusely illustrated in these pages by Early Sumerian and Hittite sculptures and engraved seals, and is further confirmed by the ancient Sumerian, Egyptian, Greek and Indian traditional records detailed in the Appendix. And it is of especial Gothic significance that the Sumerian

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and Hittite portraits of the first king and his men and women-folk represent them usually in Gothic dress and wearing the horned hat of the Goths, Early Britons, Anglo-Saxons and Norsemen of the Viking period.

The succeeding scenes, arranged in chronological sequence, disclose Thor civilizing the aboriginal tribes, not only of the Troad, but many also from Middle and Eastern Asia Minor, as far as Lake Van in Armenia, and even from Eden itself, who had flocked to his Sun-Cross standard; he appoints them head-men or chiefs from their own ranks, and he enfranchises and admits those tribal chiefs into his Gothic Parliament and commonwealth; he even sanctions the intermarriage of a regenerate chief with a Gothic maid; he establishes weaving workshops at Troy; he has an adventure on a fishing excursion in the Troad with his adversary, Wodan the Edenite and Serpent-Wolf chief who, with his hordes, raids Troy and its factories. The repeated raids on Troy by Wodan and his men force Thor to conquer and annex Phrygia, or "The Land of Lions," on the east to the borders of Cappadocia. In this expedition, and supported by his aboriginal allies, he encounters Amazonian warrioresses from Eden, who wore skin-coats (an Edenite fashion that has again come into vogue since the War), as distinguished from the cloth tailor-made garments of the Goths. And under his title of *Meide-the-Asa*, bearing his Sun-Cross wooden standard, he vanquishes Wodan in a notable scene described in "Wodan's Lament at his defeat by the Nine Woods of Meide-the-Asa," which thus explains for the first time the Nine St George's Crosses on the prehistoric rock-carving on the *Midas* monument in the heart of Phrygia, and it also explains the contemporary portrait of King

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Thor, with his five-horned head-dress, taming (civilizing) the Phrygian lions (totems) on the archaic ivory carving figured in Pl. V and p. 48.

The next scenes disclose Thor's conquest of Cappadocia (east of Phrygia) up to the Euphrates and down through the Taurus to the seaboard of Cilicia ; his establishing his new chief capital at Vidara or Pteria (at Boghaz Koi), in the heart of Cappadocia, as " George of the Red Cross," the historical original of " St George of Cappadocia and England " ; his building and fortifying his capital there, which he calls Himin or " Heaven " ; his judgment-hall, his Rowan-apple " Tree of Life," Ygg-Drasill, as a symbol of the Sun ; his establishing of Baptism as the initiating rite into his Sun-cult. There, having concluded a treaty with the Edenites, whose central Mother Weird's Serpent shrine and garden on the Euphrates was now only a few days' journey to the south of his borders, he is visited in his mountain capital by a party of weird vestals from Eden, including Eve, to spy out his capital, and most of the episodes in these scenes also, from III onwards, are confirmed by the Sumerian and Hittite sculptures and seals, and Phrygian and Cappadocian monuments.

The courtship and marriage of Thor or Her-Thor (Ar-Thur) with Eve or Gunn-Ifa (Guin-Evere) the Eden vestal of the Serpent-cult, after her conversion by Thor to his Sun-cult, is dramatically described in the next scene ; and significantly the Edda account is in full agreement down to the most minute detail with the great prehistoric bas-relief rock-sculptures of that ceremony near Pteria or Boghaz Koi, which the Edda now interprets for the first time, and also in agreement with the Sumerian, Greek and Indian records of that

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ceremony. Then follow scenes with Eve at home in Thor's mountain capital of "Heaven" as queen-consort of the Goths, and as custodian of the life-giving Rowan-apples of the sacred tree; the birth and boyhood of Thor-Adam and Eve's son, the crown-prince Gunn or Kon (Cain or Gawain); the young prince Cain being treacherously wounded by the elderly Baldr or Epli (Abel), the son of Wodan and the Edenite Matriarch; Cain's succour by his mother Eve, who warns him against the treachery of the Edenites, and imparts to him on his initiation as a young solar Red Cross Knight the Ten Commandments of his father Adam-Thor.

Other scenes follow, with an attack on Thor's burg by Baldr (Abel) and his men from the Van district of Eden, and their repulse and having to pay an indemnity; Thor's defence of his Cappadocian frontier on the Euphrates up to "The Garden of Eden"; the almost fatal wounding of Adam-Thor by "the murderous" stone-missile of Baldr (an incident seized on by the later Mother-cult Greek bards and magnified into the binding and wounding of Pro-Metheus for rejecting the old "gods"); Thor's succour and extraction of the missile by his son Cain; his being capsized in his ship off the Cilician coast by Baldr or Sutt ("Seth"-Abel), and punishment of latter as the source of the Babylonian legend of "Adamu-the-son-of-God capsized by Sutu, and his revenge."

On a peace being again patched up, Adam-Thor visits the old Matriarch Weird El at Eden, who recites to him his ancestry from the Western Hers, or Aryans of the Ædl (or Ethel) and Dan clans (of Europe); also Eve's ancestry from the same Gothic clan stock; and taunts him with wishing to capture her central fetish magic

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stone-cauldron or "Holy Grail." During this peace, Baldr or Loki (Lucifer) of the Serpent-Dragon cult, visits King Thor's banqueting-hall at Vidara (Pteria) or "Heaven," and riotously quarrelling there with his Gothic hosts and foully insulting Queen Eve, he is cast out of that "Heaven" by Gunn or Cain or Miok (Michael), disclosing the real traditional, historical source of the casting-out from heaven of the great dragon Lucifer or Apollyon (Abel) by St Michael the Archangel of the later New Testament legend, and also the earlier and truer version of the expulsion of the Green Man from King Arthur's banqueting-hall by the young knight, Sir Gawain, in the Arthurian legend.

Subsequent scenes disclose the binding of Baldr Loki by Miok (Michael) or Cain, owing to his continued destructive raids on the Gothic territory ; Baldr's escape from his fetters ; his kidnapping in revenge Eve, whom he carries off to Eden ; King Thor's fury at this dastardly outrage and rape by Baldr ; his hurried crusade against Eden (frequently called in the Edda "Hell") ; his entry there, bearing along with his invincible stone-mace the sacred epiphytic Rowan-tree branch of his Sun-cult, now disclosed as the real origin of *The Golden Bough* legend of Virgil (and not the mistletoe), and also as the source of the old British and Scottish adage :

Rowan-tree and red threid,  
Gar the witches tak their speid.

Thor's rescue of Eve, with the aid of Cain, from the clutches of the Edenite Baldr, here called in the Edda *Epli*, i.e., Abel ; Thor's physical punishment of the latter ; and his seizure and carrying off of the central fetish stone magic bowl or witches' cauldron of Eden,



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which he then consecrates to his Sun-cult as "The Holy Grail of King Arthur" (which still exists with the Sumerian inscription of his great-grandson); and the wounding of Gunn or Cain, during their victorious retreat, by the stone missile of the pursuing Baldr form other scenes.

The great Battle of Eden, the most momentous and epoch-making battle of the old world, forms the next scene. Furious at the loss of their central fetish bowl, Baldr and his Mother Weird El, muster all their Edenite swarms of hordes, by river, sea, and land, for a great battle against Thor, who, on hearing of it, musters along with Cain all their force of well-disciplined Gothic yeomen cultivators and their allies for the fray. Eden was, according to the Edda, defended by skin-clad and "wolf-tailed" men, armed with "flaming switches" (cherubims with flaming swords). The battle, which proved catastrophic for the Edenites, is described in lurid colours in the Edda as in the Sumerian and Babylonian records. In the battle, Miok or Mikli (Michael) or Cain, slays Baldr, Sutt or Abel, the Dragon-cult chief, in single combat and avenges his father for the rape of Eve. Thus the Edda recovers at last the true history of the event which has been so falsely misrepresented by the later Chaldee literature, and reveals the historical source of the New Testament legend of St Michael slaying Apollyon the Dragon, the Egyptian Horus of the Sun-cult slaying Set (Sutt or Seth), and Sir Gawain slaying the Green Man. It discloses the Sumerian origin of the title *Tubal* for Cain as "The Slayer of Bal," and confirms his identity with Cain through the Hebrew tradition of his being "the instructor of every artificer in brass (bronze) and iron," and his traditional inventorship of the Plough

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(see details in Appendix, with the brilliant poem on Tubal Cain by the poet Charles Mackay, p. 299). It also discloses the real historical source of the "Lamentations of the Chaldees," which modern writers mistakenly call "The Killing of the God." Notwithstanding the villainy of Baldr, Thor and his son and nobles, sinking all animosities, gave his body a decent funeral, "worthily, without vengeance, as if their own brother." Then follows the lament of the Chaldees for the death of Abel, whilst other Chaldees rejoice, saying, "Thanks only maun I greet, dry tears only ; let Hell hold what it has !"

The next scene (XXVIII) is the pursuit and capture of El, the old Serpent-Dragon Matriarch, who had meanwhile escaped on the River Euphrates by boat. She was captured and slain by Thor or Goer (George), and in this scene she is represented allegorically as the Serpent-Dragon itself, of which she was the arch-priestess ; and she and her conqueror are similarly represented in full agreement with all the Edda details in the Egyptian version of the scene engraved on the alabaster sarcophagus of Seti I, the father of Rameses II, in the Soane Museum in London, and figured in the text, and also as with the other scenes, in agreement with the Sumerian and Babylonian and Hittite versions in sculptured seals and records, and in the Indian literary versions. This recovers for us the historical originals of the scene and the personalities of the actors in "St George slaying the Dragon," figured on the royal insignia of England and on British coins ; and in Mid-Europe, Syria and Asia Minor.

The next scene is the Enthronement of Her-Thor (or Ar-Thur), or Adam on the Hill of Eden (Carchemish, Jerablus or Jörovelli of the Edda), or Arthur's Seat, to signalize his victory over Eden with the speech he made

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on that occasion. This Edda record is in agreement not only with the Sumerian versions, but also with the ancient Hittite sculpture actually found on this Hill of Eden, at Carchemish, which represents King Dar, Tur, or Thor enthroned there as represented in the photograph in the text (Pl. XXVII). And the Anglo-Saxon bard Cædmon still retained the genuine old tradition that Adam was enthroned in Eden on "the firm set throne" formerly occupied there by Lucifer or Satan.

The Reformation and regeneration of Eden by Adam-Thor, and the conversion of that Serpent-cult abode into a Utopian "City of God," forms the next scene. The regenerate Edenites were freely admitted on equal terms into the Aryan fellowship and commonwealth of that transformed city-state. And it was from this advance-post of King Adam-Thor's Cappadocian empire, at the head or northern end of the Euphrates plain, that King Thor's son "Cain" descended in the twelfth year of his reign (c. 3336 B.C.) into Mesopotamia of the Chaldees, and annexed and civilized it down to the seaboard of the Persian Gulf, building as his chief Mesopotamian capital the city of Enoch (Unuk or Erech) on the Euphrates, and so named after his son and successor, the third Aryan or Sumerian king. And his epoch-making advent into Mesopotamia is now disclosed to be what Assyriologists have called "The Coming of the Sumerians," though who the Sumerians were, what was their race, where they came from, and what their date, have hitherto been all alike unknown until now disclosed.

The Edda ends here with this Utopia or Golden Age of early civilization, established by King Adam-Thor about 3350 B.C. But one additional pregnant stanza has been added, presumably by a later hand. Human nature

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being what it is, progress is not always forward, but sometimes :

Forward, forward, ay and backward,  
Downward, too, into the abysm.

There was some time after King Adam-Thor's death, presumably several generations later, a reactionary revival of the aboriginal Mother-Son cult of matriarchy, with its blood-sacrifices, fetish worship and superstition of Hell, thus resulting in a real " Fall of Man " in the post-Adamite period. The Chaldean Semites in their reactionary religion, whilst discarding the Adamist worship of the One God in Heaven, represented by the benign Sun or the God of the Sun and Light of the World as the Universal Power of Nature, on reverting to their old Mother-Son cult and its sanguinary demons, now deified their Moon of Darkness and converted their demons, personified as the Mother-Matriarch and her Son and Serpent-Wolf totems, into " gods " and " goddesses " by borrowing the idea of " god," as well as the god-name, from their Aryan civilizer and great benefactor, Adam-Thor. They then vilified and cursed the audacious King Adam-Thor, " The Friend of Man," with his cult of Heaven, along with his noble, heroic son, Prince Cain—the former for his great offence and " sin " of uplifting man by knowledge and disobeying the jealous pre-Adamite Serpent-demon and its oracular priestess ; and the latter for slaying the Serpent-cult necromantic priest and sacrificer, the " only " son of the Weird, and abolishing their sanguinary sacrifices. And this spiteful vilification has been actively and mechanically propagated down through the ages to the present day in Semitic creeds.

On the other hand, the ruling race of the Sumerians or Aryans, who formed only a relatively small proportion

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or superstratum of the mixed population in their empires in Mesopotamia and elsewhere, carried on the good work of Adam-Thor's reformation and continued to be more or less monotheistic Sun-worshippers, or became worshippers of the deified Indara or Zax (Zeus) or Ia (Jah or Jove) as the Heavenly King; and some of them latterly deified his titles mystically as separate personages; and also deified his queen-consort and his son, though the purer Aryans treated his canonized son merely as an archangel—St Michael.

Hence we have to-day the paradox that the selfsame people in our British Isles who blindly swallow those Semitic calumnies against the first and noblest of all epoch-making kings—the Aryan establisher of the world's civilization, the first bringer of just government, peace and goodwill to men, the first apostle of brotherly love, the deliverer of the weak from the oppressor, the knitter together of men into nations and the uplifter of man—and against his queen and heroic son under their titles respectively of Adam, Eve and Cain, yet at one and the same time glorify all unknowingly these selfsame personages under their other names or titles. Thus they canonize that first king under his titles of "St George of Cappadocia and England with his Red Cross," as the Dragon-Slayer, as St Andrew of the X Cross, the patron saint of the Scots (and of Gothland, Scythic Russia, Hungary in the Danube Valley, with its "Andreas" Island, and Burgundy of the Visigoths), and admire him as "King Arthur," and as "Jack-the-Giant-killer"—not to mention his classic heroic titles of Prometheus, Zeus or Jove and Dardanos. They glorify or admire his queen-consort as Guen-Ever, and under her classic titles of Hera or Juno, Athene and Eurydice.

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And his crown-prince they admire as the majestic Dionysos, and honour as Sir Gawain, the foremost of Red Cross Knights, the vanquisher of the fearsome, truculent Green Man, and canonize and adore him under his title of St Michael the Archangel, the vanquisher of the Dragon Apollyon, the Old Serpent, Satan. And these three are now disclosed as identical respectively with the leading hero, his queen and crown-prince of our great ancestral national epic of the Ancient Britons, The Edda.

Even in the late shadowy King Arthur legend in England, an analogous fashion of depreciation of the central hero, his queen and crown-prince, has steadily developed amongst the later English romancing bards, in the great licence they have taken with the ancient historical tradition, following somewhat the same lines as the spiteful, perversive propaganda of the Mother-Son cult. This depreciation as regards King Arthur was already beginning to show itself in the time of Sir Thomas Malory, and evoked from him, in his *La Morte d'Arthur*, A.D. 1485, the following indignant protest in the quaint Old English speech of his day :

“ Thus was Syr Arthur depraved and evyl sayd of. . . .  
“ Lo ye al Englyssh men, see ye not what a myschyef  
“ here was? For, he that was the moost kyng and  
“ knyght of the World, and most loved the felyship of  
“ noble knyhtes, and by hym they were al upholden,  
“ now myght not this Englyssh men holde them contente  
“ wyth him. . . . Alas, thys is a grete defaulte of us  
“ Englysshe men. For there may no thyng plese us  
“ noo terme (*i.e.*, no length of time).”

This perversion of the King Arthur legend not only degraded the traditional high moral character of King

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Arthur himself and his queen and his crown-prince Sir Gawain, but also, at the same time, fictitiously exalted his inveterate aboriginal Chaldee enemies. Thus the felonious Baldr and his truculent father, Wodan, were whitewashed and thrust as leading Red Cross Knights or kings into the brilliant company of King Arthur's heroes, and even the Mother-Weird herself was introduced there; thus hopelessly distorting the entire scheme of the epic and falsifying it. This medley of these personalities and their characters seems to have arisen partly through misinterpreting several titles of Thor and his son, and of Baldr and Wodan and his weird paramour, which had still been floating about in mediæval England attached to the Arthur legend, but with the characters of their owners blurred or more or less forgotten. Those titles were evidently imagined by the later romancing English bards to represent different personages in the retinue of King Arthur, just as the later Icelandic and Scandinavian bards had imagined them; and were thus used to swell the galaxy of named knights and ladies in King Arthur's Court.

Thus, for instance, in the later English version of the Arthurian legend, we have clearly Baldr, Bal, Fal, or Val of the Fiery Lance of Iotun and the Van Lake, under the duplicate titles of "Perci-Val," or "Parsi-Fal" (or "The Wolf Val or Fal"), who saw the Grail, and as "Lancelot of the Lake," with his Eddic abduction of Her-Thor's queen represented merely as an illicit amour. But significantly he loses sight of the Holy Grail because he betrayed Queen Guen-Ever, just as in the Edda epic Bal or Baldr, who carried "a lance," loses the material Grail as a punishment for his abduction of Thor's queen Gunn-Ifo. Similarly, Baldr's father, Wodan of the

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Dragon-cult, who was miscalled "Ottar" by the later Icelandic and Scandinavian bards, and made by them the father of Thor, is called in the later Arthurian legend "Uther-Pendragon," and also made the father of Arthur. The paramour of Wodan, the old mother Serpent-Dragon Weird, made by later Icelanders and Scandinavians the mother of Thor, under her Eddic name and titles of El, Mær, the Fey spell-witch, Iord or Igrœn, appears in the late Arthurian legend variously as Elaine, the enchantress, Morgan-le-Fay, and Igrain, the latter as the wife of Uther-Pendragon, and also made the mother of Arthur. Again Sir Bors, who "achieved the Grail," and who was the especial defender of Queen Guen-Ever, is clearly coined from King Thor's Eddic and Sumerian title of *Bur*; and Sir Ector is also clearly coined from Her-Thor's Eddic title of *Ygg-Thor*. And Sir Agravain, the so-called "brother" of Gawain, was presumably a memory of the latter himself under his Eddic title of *Ægir*.

One of the chief contributors to this degradation of King Arthur has been Tennyson, who, in treating the Arthurian legend as a mere allegorical romance of fiction, admittedly took great liberties with the old tradition. He reduced King Arthur to a sort of Victorian-age prig, and made him fail in achieving his great reformation and to perish miserably broken-hearted in exile. Queen Guen-Ever too, he makes a faithless wife, intriguing in an illicit amour with Lancelot. He sets Gawain on a much lower level than belongs to him in the older romance. And he still further tries to exalt the loose-charactered Lancelot of the Lake, but is wholly unable to disguise the inveterate treachery of that libertine.

Now, however, we recover at last preserved in the Edda the genuine historical tradition of the real King Arthur,



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with his real Holy Grail legend, and his queen and noble son and their heroic Aryan followers, along with that of their inveterate, truculent, non-Aryan enemies, Baldr (Lancelot), Wodan, and his consort El, the Mother-Weird, all in their true characters, and all in substantial agreement with the more or less contemporary and later Sumerian and other records. The real King Arthur is disclosed as a personality of very much greater and world-wide historical importance than the somewhat quixotic, pompous champion of chivalry and knight-errantry he has hitherto been imagined by our English bards, who wove their picturesque romance around his name and his Holy Grail, merely from the misty legends of that first and greatest of all world culture-heroes, which had latterly been dimly floating over the land since the loss of the Edda MSS. in Britain.

The historical King Arthur, Ar-Thur or Her-Thor is discovered by concrete historical proofs and historical literary tradition to have completely and successfully achieved his great civilizing reformation of the early world in its chief centre within his own lifetime. His permanent establishment of civilization is recorded and acclaimed continuously down the ages in the Sumerian and Babylonian records, and by all the later civilized peoples in the world in mythological form. As to the circumstances of his death, there is no historical reference whatsoever, nor even the slightest suggestion, that he died dethroned or in exile. On the contrary, he is everywhere represented as an invincible king, and the official Sumerian records state that after a reign of thirty years at Ukhu city (in Cappadocia), he was duly succeeded in the empire he had created by his son Gin, Gan or "Cain" (Gawain). The Edda, celebrating solely the advent and

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epoch-making achievements of King Adam-Thor in establishing civilization makes no reference to his death, and he is still alive at its conclusion.

The Edda epic, in its now restored and coherent form, uniquely preserves the most complete and systematic account hitherto known of this great epoch-making achievements of the first Aryan or Sumerian king; and significant of its truly historical basis, it explains for the first time many of the details in the early sacred seals and sculptures of the Sumerians and Hittites and Phoenicians, as well as in the prehistoric sculptures and coins of the Ancient Britons. The Sumerian, Babylonian and other accounts of his exploits are found only in the form of detached episodes. As, however, the site of these achievements is now disclosed to have been in Asia Minor, and especially in its province of Cappadocia, the immemorial homeland of St George, with its imperial capital of the Khatti or "Hitt-ites," who I have demonstrated to have been an early stock of the ancient Goths and kinsmen of the Ancient Briton "Catti" rulers, I venture to believe that there may yet be found amongst the thousands of yet unread cuneiform tablets unearthed at that old capital some earlier versions of this Edda epic of the Goths.

The Goths, who ceased to use that old tribal title (Gūti, Got or Goti) after their conversion to Christianity, and who have hitherto been, like the Ancient Britons, so systematically depreciated and stigmatized as "barbarians" (in its late offensive sense of uncultured) by modern classical scholars (excepting Professor Ker and a few others), and by most history-writers, the one mechanically repeating the other without any knowledge of the facts, are now fully rehabilitated as the earliest of all civilized

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peoples, and the originators and establishers of civilization, and its chief propagators over the world. In my former works it is demonstrated that the Sumerians were Goths, and called themselves so ; that the Sumerian civilization, the oldest in the world, was Gothic ; that the Sumerian language was Early Gothic, and like the ancient and modern Gothic family of languages, including the English, is essentially non-inflective ; that when adventurous bands of enterprising Early Goths hived off from their immemorial homeland in Middle and Eastern Europe to form new civilized colonies in Asia Minor and more southerly lands, the residual parent-stock of Goths in Middle and Eastern Europe and Asia Minor, including Troy and Cappadocia, continued as independent ruling communities of relatively pure virile Goths, cherishing their old exalted and manly traditions and free institutions, and were proud to remain more or less isolated from the over-luxurious colonies founded by their kinsmen in Mesopotamia, Egypt, Syria-Phoenicia, Crete, Greece, and Italy.

Hence the old stock of Goths remaining in the North, after so many centuries of separation came to be called by the self-centred classic Greeks and Romans "barbarians." *But this term at that time conveyed no implication whatever of want of culture (such as the term has latterly acquired in English and modern Europe), but merely designated them as non-Greeks and non-Romans.* How little the Greeks and Romans really knew of their older kinsmen, these Northern and East European Goths or Getae, is evident from the scant references in the histories of Herodotus, Strabo, Tacitus, and other classic writers. Not until the Goths overthrew in self-defence the corrupt and decadent Roman Empire, as shown by Gibbon, was

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their great military and political, enlightened and merciful strength realized. Yet even then, our modern classic scholars and history-book writers, in total ignorance of the facts of the early history of the Goths, their Aryan race, the Gothic origin of civilization, and shutting their eyes even to the great post-Roman-Gothic renaissance of Europe, have actually classed the Goths along with their immemorial inveterate alien enemies, the ravaging hordes of uncivilized, non-Aryan, round-headed Huns and Vandals !

But I have shown in former works that the civilized Ancient Britons, Anglo-Saxons, Normans and Scandinavians were "Goths," and that the English language is directly derived from the Gothic. The latter fact, indeed, has been emphasized from other sources by Professor Ker, who found that all the great non-Latin languages of North-western Europe, including the English, are descended from the Gothic, and that alliterative verse is also of Gothic origin. The ancient Swedish language still retains the title of "Sueo-Gothic" ; and the old name for Denmark is "Goth-land," and its dialectic "Jut-land." And the "Catti" title of the ruling clan of the Ancient Britons on their pre-Roman coins was seen to be a dialectic form of Goti or "Goth."

In religion also, as has been shown by Charles Kingsley and others, it was the Goths, in their adoption of Christianity—which, as I have demonstrated, differed so little from their own ancestral "pagan" religion, with its doctrine of a monotheistic god, heavenly paradise, brotherly love, baptism rite, and its symbol of the True Cross—who first purged the corrupt Christianity of the Roman Empire and infused into Western Christianity that higher moral strength, honour, respect for women,

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and the monotheistic ideal which distinguished the Western from the Eastern form of that religion. It was also the Goths who introduced the True Cross symbol into Christianity in the fifth century A.D., as I have demonstrated in former volumes—the True Cross being *not* a crucifix at all, but the old Gothic Sun-Cross symbol of Universal Victory, as in the Edda and amongst the Sumerians, Hittites and Aryan-Phœnicians. Whilst the crucifix, which was universally regarded by the Early Christians with shame, and never used by them as a symbol or amulet, was of a different shape, in the form of a **T** ; and not until the tenth century A.D., when the original meaning of the True Cross, the Gothic Cross, had become forgotten, was it substituted for the first time for the crucifix in Christianity. And in art, for example, the grandest and noblest of all religious architecture in the world still bears the proud name of “ Gothic.”

The light shed by the old Edda epic of our Gothic ancestors upon the personality, rise and world-famed achievements of the supremely gifted first King of the Goths, and greatest of culture heroes, fully confirms and extends the ancient historical Sumerian and other records regarding him detailed in my *Makers of Civilization*, demonstrating that ever since his star first appeared above the horizon at the dawn of Civilization his light has never become extinguished. And even his name and titles, with those of his almost equally gifted son, have survived more or less in legend, or distorted in myth and religion, down to the present day, in consequence of his unique pioneer achievements for the advance of his fellow-men and shaping the higher destiny of the world.

With this somewhat lengthy Introduction, I now leave

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the Edda epic, as literally rendered into English and reconstructed into its original sequence by my new historical keys, and in strict agreement with the solid scientific facts of recorded contemporary and later ancient History, to tell its own tale.



FIG. 146.—Ancient Briton Button-amulet Cross of Early Bronze Age, *c.* 2000 B.C. (After Canon Greenwell, *British Barrows*, p. 54.) It is of jet with eyelet on undersurface for attachment to dress.